

O'CONNOR

Violin Method

VIOLIN BOOK I

A New American School of String Playing
by Mark O'Connor

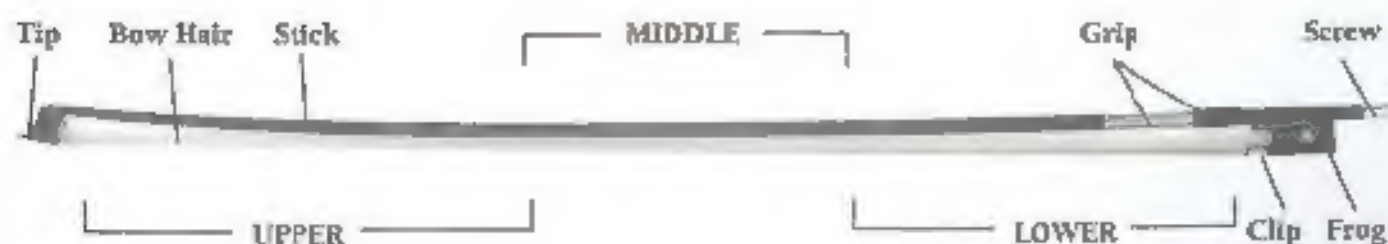
Sequenced tunes and exercises
Theory, history and ear training
Includes CD of all tunes performed
by Mark O'Connor
Piano accompaniment tracks on CD

VIOLIN METHOD BOOK I

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Scales and Intervals Used in Books I & II





I am pleased to introduce the O'Connor Violin Method for string teachers and students of the violin. This 10-Book series is designed to guide students gradually through the development of pedagogical and musical techniques necessary to become proficient, well-rounded musicians through a carefully planned progression of pieces. Gradual development of left-hand technique, bowing skill and ear training as revealed through the study of beautiful music encourages a love of music-making in a slow, steady and natural way.

The music that I have collected for the O'Connor Violin Method Books I & II includes some of the most endearing melodies in American music as well as some of the great folk fiddle tunes that have endured our 400 year-old history of violin playing. I have made it a specific feature of the Method to include musical literature that represents all of the Americas – Mexico, Canada and every region of the United States – and so many musical styles – classical, folk, Latin, jazz, rock, ragtime, etc. I have chosen and arranged material that will be both instructive and artistically enriching, and will help create the future classical violinist, folk fiddler, jazz musician - or all three!

The Method Books I & II take into consideration that, even at the beginning levels, learning music possessing a timeless quality is a healthy vehicle for engendering a lifelong love of music-making. Beginner tunes can be great tunes, and could very well stay with the student for a lifetime of playing and performing. In my own experience giving classes around the country, I often tell students that I have professionally recorded three of the first fiddle tunes I learned as a child. All three – *Soldier's Joy*, *Arkansas Traveler*, and *Fiddler's Dream* – are presented early in this Method. I believe there are no throw-aways. The beginning tunes are built to last, providing a sturdy foundation and core for the novice. The tune that I have arranged to provide the most rudimentary studies for a beginning violinist – *Boil 'em Cabbage Down* – is the first fiddle tune I learned as a child.

In the early books, students will learn simplified arrangements of more advanced music which will appear later in the Method. Many of my own compositions such as *Appalachia Waltz* and *The Fiddle Concerto*, appear in the early books in a form accessible to beginners. Students revisiting these and other pieces at a higher technical and musical level some years down the road will find themselves coming full circle with their own earliest years of wonderment and fascination with the violin.

My travels of the past 30 years have convinced me that a new American Classical Music is evolving. I have encountered thousands of students of all ages and abilities at concerts, workshops, college/conservatory/university seminars and fiddle camps and have found repeatedly that students do not want to be 'left out' of the great sounds and energy of fiddling and jazz because they wish to become fine classical players. It is my firm belief that the new American Classical Music will embrace the totality of our rich history of violin playing, and it is my sincere hope that my Method will further this process and perpetuate love for the violin.

Mark O'Connor



MARK O'CONNOR

A product of America's rich aural folk tradition as well as being a Classical and Flamenco music student in his formative years, violinist and composer Mark O'Connor is widely recognized as one of the most gifted contemporary composers in America and surely one of the brightest talents of his generation. Mr. O'Connor's creative journey began at the feet of the folk fiddler and innovator who created the modern era of American fiddling in the 1940s, Benny Thomasson, and a French jazz violinist who was considered one of the greatest improvisers in the history of the violin, Stephane Grappelli. Along the way, between these marvelous musical extremes, Mark O'Connor absorbed knowledge and influence from the multitude of musical styles and genres he studied. Now, at age 48, he has melded and shaped these influences into a new American Classical music, and

is perpetuating his vision of an American School of string playing. The New York Times calls his "one of the most spectacular journeys in recent American music." The Los Angeles Times describes him as an artist who is "one of the most talented and imaginative...working in music – any music – today."



One of the most-recorded violinists in many genres, Mr. O'Connor's first recording for the Sony Classical record label, *Appalachia Waltz*, was a collaboration with Yo-Yo Ma and Edgar Meyer. The works Mr. O'Connor composed for the disc, including its title track, gained worldwide recognition for him as a leading proponent of a new American musical idiom. The tremendously successful follow-up release, *Appalachian Journey*, received a Grammy Award in February 2001.

With more than 200 performances, his first full length orchestral score *The Fiddle Concerto* has become the most-performed violin concerto composed in the last 40 years. In April 2000, Mr. O'Connor premiered his 4th violin concerto *The American Seasons: Seasons of an American Life*, at Troy Music Hall in Troy, N.Y. The New York Times said "...if Dvorak had spent his American leisure time in Nashville instead of Spillville, Iowa, 'New World Symphony' would have sounded like this." *The American Seasons* was recorded with the Metamorphosen chamber orchestra and released in 2001.

Mr. O'Connor received a commission from fifteen symphony orchestras in 2007 to compose his *Americana Symphony* recorded by the Baltimore Symphony in 2008. Mark O'Connor has performed his compositions in concert at The White House, the Presidential Inauguration Celebration and the ceremonies of Atlanta's Centennial Olympic Games for which he composed *Olympic Reel*. He is often featured on major network television shows, and past appearances include "CBS Sunday Morning," "Great Performances" on PBS, and the "Kennedy Center Honors."

Mr. O'Connor regularly conducts residencies, giving lecture/demonstrations and teaching workshops, at many prestigious schools of music. Mr. O'Connor was the inaugural Herb Alpert School Of Music Artist in Residence at UCLA for the 2008-2009 season and is the Frost School of Music Artist in Residence at the University of Miami for the 2009-2010 season. Mr. O'Connor generously donates his time in support of a number of organizations that promote music education and outreach, including Opus 118, Midori and Friends and Sphinx. He serves on the advisory panel for the selection of the Kennedy Center Honors. He is the founder and president of the internationally recognized Mark O'Connor String Camp and Fiddle Camp attracting an average of 400 students from around the world annually. Mr. O'Connor was born in Seattle in 1961 and currently resides in New York City.

EIGHT PRINCIPLES OF THE O'CONNOR VIOLIN METHOD

1. **LISTENING.** Listen to my lesson reference recording every day. Development of good violin-playing depends upon ear training. Sing or hum the pieces, with or without the words. Listen to your favorite musicians play their music.
2. **PRACTICE.** Try to practice daily. There is no substitute for time with the instrument. This Method is accessible to students 3 years old and older (beginners of any age can start with my Book 1). A good rule of thumb for practice is 5 minutes per day for each year old you are until you reach 12 years old. An hour every day will produce steady progress. More practice time will produce even more rapid development of physical skill and artistic sensitivity.
3. **PROGRESSION.** Study the pieces in the order presented. The tunes are organized in a carefully planned sequence designed to layer new skills on top of established ones. Keep playing all the material learned. This Method is cumulative not just linear. Practice a piece until it is "easy," not just until you believe it is "correct."
4. **EXERCISING.** Pedagogical exercises should accompany the study of each piece. Some of these materials are included in the "learning pages" as well as in diagrams throughout the book. Your teacher will also help you locate the points of advancement in each piece and help you create exercises or "practice spots" where needed. Fingerings are provided in the early pieces (4th finger v. open string recommendations are provided throughout).
5. **PERFORMANCE.** Play along with my reference recording. Music is a language and is best learned by imitating someone who speaks the language often like I do. Copying my intonation, tone and phrasing will develop a good foundation for future interpretations or creativity of your own. Piano accompaniment tracks are also included on my reference recording to develop independent control of the solo line and the ability to play with others. These tracks can also be used as accompaniment for performances when live accompaniment is not available. The piano accompaniment sheet music is available as well.
6. **RELEVANCE.** Become familiar with the historical background presented with each piece. Acquiring an understanding of the many styles of music that comprise our rich and diverse musical heritage provides relevance to our own musical development. Students who establish this habit at an early age will develop a fine knowledge of music history and appreciation, and will become more complete musicians.
7. **CREATIVITY.** Individual creativity is encouraged from the very earliest stages of development by the inclusion of improvisation suggestions/exercises on the learning pages. The understanding of musical form and how a piece is structured is aided by the addition of enclosed rehearsal letters, double bars (parts) and guitar chord symbols (harmonic progression). This becomes very important in the development of improvising as well. Acquiring a sense of harmony is also aided by the addition of duet parts which can be played by the teacher or a more advanced student.
8. **EXPRESSION.** Get to know Fiddle Boy. He shows up now and then in the first few books. I formed this caricature years ago to help me describe what it was like to perform *The Fiddle Concerto* with symphony orchestras all over America. I found myself wanting to communicate the language and expression of the music as well as the notes and techniques. He is a little buddy, a helper, who does everything a little bit differently. He loves to express himself as you can see from his funny hair and playing style! Fiddle Boy wants to help you discover the emotions of pieces so that you can eventually express your own feelings in music that you have learned.

Mark O'Connor (2009)

"Hello! I really love the violin, and I am so happy you are here to join us. I hope you will love the violin too!"





Place the neck of the violin in your left hand. Holding the neck of the violin in your left hand, move your hand and fingers around the neck to know how it feels.

Hold the violin like a guitar with the back against your stomach. Pluck the strings with your right thumb away from the area where the bow goes because your fingers have oily skin and you need the bowing area to remain sticky for your bow hair. As you pluck the strings with your thumb,

feel the back of the violin vibrate on your stomach. Does that make you smile?

Lay your left-hand fingers across the strings. Feel what it is like to have all four strings against the insides of your fingers.

Now place the violin on top of your left shoulder. Turn your head to the left, point your nose to the scroll and place the left side of your chin comfortably into the violin's chinrest. Feel how your head, neck, shoulder and chin embrace the violin.

Cradle the violin neck with your left thumb to the back of the neck and your fingers in the front. Feel the arch where the violin neck turns into the scroll. Now lower your hand slightly creating a small space between this arch and your hand. Support the weight of the violin with the weight of your head and the top of your shoulder. Find a balance where it becomes unnecessary to prop the violin up with your left hand.



Now arch your fingers creating a rainbow. Lift the fingers slightly and then drop your 2nd finger down on to the "A" string. Let your finger drop so the string hits the middle of your finger and your finger is clear of the other strings. Feel the string as you place your finger there. Feel the fingertip on the string and on the fingerboard underneath as you hold it there.



Try dropping your arched 3rd finger onto the "A" string while lifting the 2nd finger at the same time. Feel the energy exchanging between the fingers as you change from the 2nd finger to the 3rd. Then try this with all your fingers, one at a time.

Now try another string, a lower string. Feel how it is different against your fingertip? The larger and wider strings make a lower, warmer sound. The "E" string feels thin. Its sound is high and bright. Do you feel the difference with your fingertips?

Pick up the bow, being careful not to touch the bow hair with oily fingers, and tighten the hair. Turn the

screw until the hair is separated from the stick just enough to put a pencil between the hair and the stick. Feel the tension increase on the bow hair and stick as you tighten the screw.

Balance the bow on one of the strings about half way between the frog and the tip. Feel how you hold the bow with your right hand. Drape your right hand



on top of the stick over the frog with small spaces between your fingers. Feel your thumb and each finger and how they touch the bow and frog in order to guide the bow across the strings.



Practice long up and down bow strokes the full length of the bow. Make sure the bow hair is flat on the string and stays a consistent distance from the bridge. Notice how you hold the bow in your hand and how your wrist and arm allow you to apply more weight on the string to increase the sound volume. Can you feel the vibrations of the strings coming through the bow? Continue your long bow strokes while using a flexible wrist that flows with each bow stroke. Can you feel that your right hand is a "connector" between your arm and the strings?

Don't the violin and bow feel wonderful in your hands?

Mark O'Connor (2009)



SOUND = something you hear.



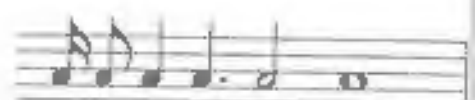
TONE = musical sound.



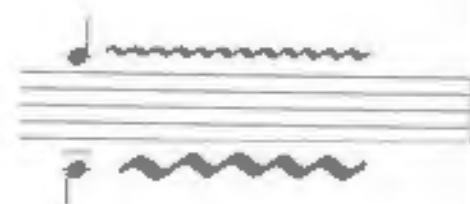
MUSIC = instrumental and vocal sounds having rhythm, melody and/or harmony.



NOTE = musical symbol describing the length and pitch of a tone.



PITCH = the position of a tone in a musical scale determined by its rate of vibrations.



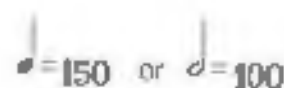
HARMONY/CHORDS = combination of musical notes.



ACCENT = making the beginning of a musical note sound louder.

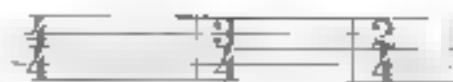


TEMPO = rate of speed of a musical piece.



MUSICAL TERMS

METER = beats per measure in music



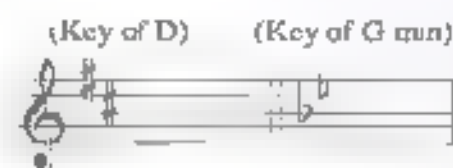
RHYTHM = accent, meter, and tempo in music



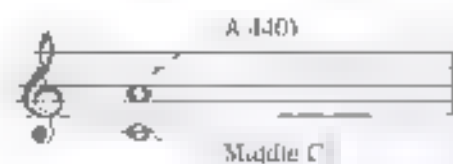
TUNE/MELODY = theme, pleasing sequence of notes.



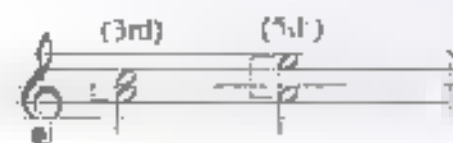
KEY = a system of tones and harmonies



TUNING STANDARD = "A" note above middle "C"
(440 vibrations per second).



INTERVAL = relationship between pitches



The staff/stave consists of 5 lines and 4 spaces on which notes are written

Treble Clef

A measure or bar is a unit of music between two bar lines.

A double bar indicates the end of a section or piece



Notes in the spaces

Notes on the lines

Ledger Lines



A sharp raises the pitch a half step

A flat lowers the pitch a half step.

A natural cancels out a sharp or flat

To bow the string
arco

To pluck the string
pizz



Sharps, flats and naturals carry through the rest of the measure in which they appear

The time signature or meter indicates the number of beats per measure.

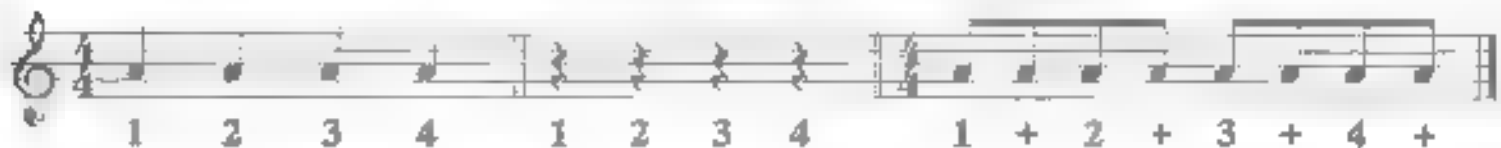
4 = Four beats to a measure.

4 = A quarter note receives one beat.

A quarter rest receives one beat of silence

♩ = 90 *Allegro*

Tempo markings indicate how fast or slow a piece should be played. Ex: Quarter notes should be played one note per click - setting 90 on a metronome
Eighth notes - 2 notes per click.

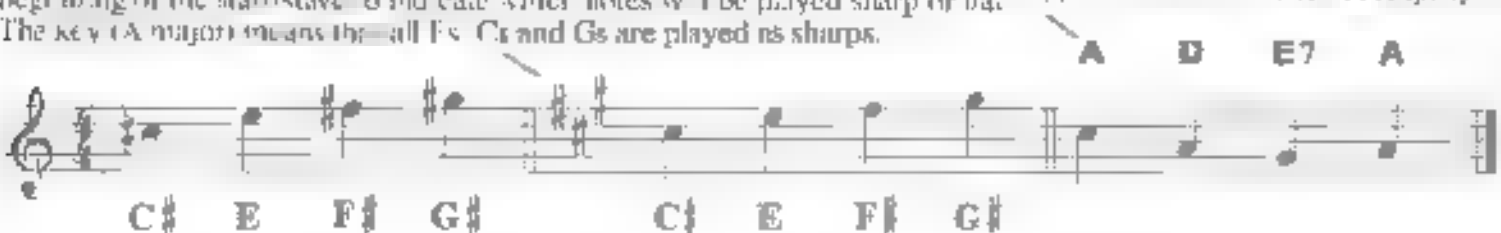


A quarter note receives one beat

Quarter notes can be subdivided into eighth notes. Each eighth note receives a half beat

A key signature is a group of sharps and flats that appear at the beginning of the staff/stave to indicate which notes will be played sharp or flat. The key (A major) means that all Fs, Cs and Gs are played as sharps.

A Chord symbol indicates the type of chord to use to accompany



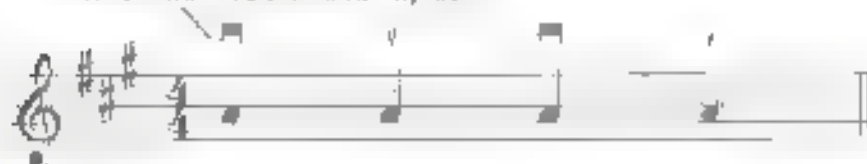
To play with good "tone" and sound, listen to the bow on the strings and try to play without sounding scratchy.

Practice with a nice smooth bowing motion in a way that sounds beautiful. When you change directions with the bow (down/up, down), do it smoothly and easily.

Stand up straight with good posture and with your violin comfortably under your chin and placed on your left shoulder. Draw the bow across the strings softly and then repeat it loudly with a flexible right bow arm and wrist.

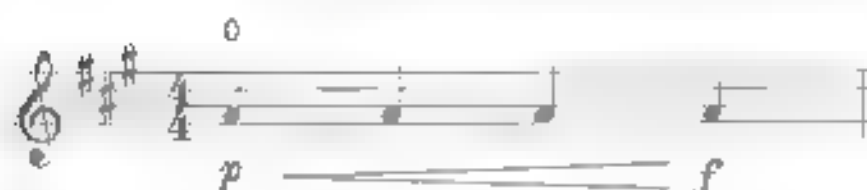
Try to find a nice tone that resonates, where the note is clear and has a singing quality.

Ex. 1- "down bow" and "up bow"



Ex. 1 The "down bow" sign tells you to move the bow to the right and the "up bow" to the left.

This number tells you to play the open string or it indicates which finger to use (1, 2, 3 or 4).



Crescendo (soft to loud)



Decrescendo (loud to soft)

Always stand up straight when you get ready to play, use good posture.

Take a couple of deep breaths and put the violin under your chin and over your left shoulder. Make sure the violin is level to the floor.

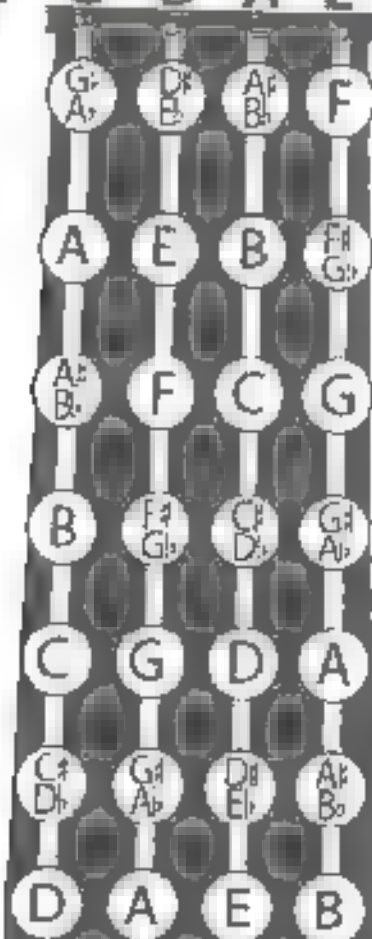
Play with a beautiful sound quality. Try to find good intonation with each note and find the right pitch with your left fingers. Carefully find the pitch.

It's good that you are able to produce a wonderful violin tone. The bow drawn across the strings excites them and makes them resonate beautifully.

Make the music "sing" with your bow and your fingers. Play with a good feeling and play from your heart.

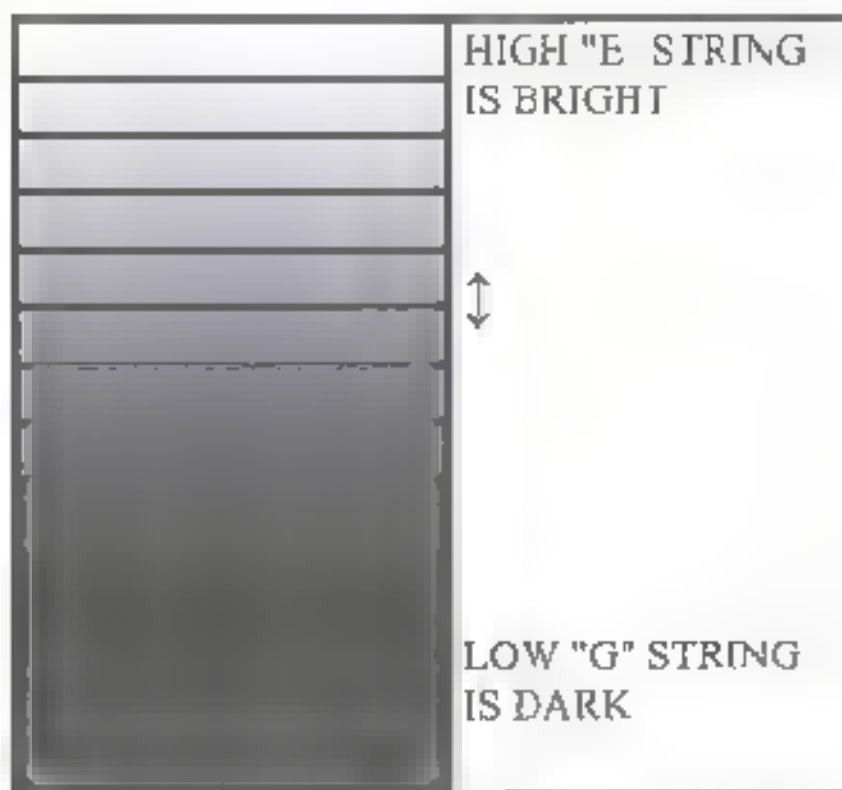


String: **G D A E**



STRINGS OF THE VIOLIN

E		LITTLE String	HIGH String
A	_____	↕	↕
D	_____		
G	_____	BIG String	LOW String



Little, Bright High



Big, Dark, Low

"Before we start on our first tune, spend a few weeks learning to hold the violin and bow, and learning to bow the open strings. Use the bowings and rhythms from *Butter in Cabbage Down Variations* 3 on open strings for your exercises. After you accomplish these things, we are ready to begin our first tune on page 11"



Slow Tempo: Play the open "A" string.

Ex. 1

Ex. 2

Ex. 3

Boil 'em Cabbage Down

(Variation 1)

American Folk Song
Arr. by Mark O'Connor

Book 1

Violin Track 2
Piano Track 25

Energetically
160

3 2 3 1 2 3 2 1 0

Book I



Boil 'em Cabbage Down

(Variation 2)

American Folk Song
Arr. by Mark O'Connor

Energetically
♩ = 160

2

3

3

5

7

A

E7

D

A

E7

A

Book 1



Boil 'em Cabbage Down

(Variation 3)

American Folk Song
Arr. by Mark O'Connor*Energetically*♩ 180
A

D

3 A E7

5 A D

7 A E7 A



Key of "A" Major



Theory: Ex. 1 - The 4/4 time signature ($\frac{4}{4}$) indicates that there are four beats per measure with a quarter note receiving one beat. The key of A major has three sharps, which means that the notes of C, F, and C# are played C#, F#, and C#. The down bow sign (\downarrow) tells you to move the bow to the right and the up bow (\uparrow) to the left.

Ex. 2 - Contains quarter notes and eighth notes. A right-facing repeat sign and the left-facing repeat sign tell you to repeat the music between those repeat signs.

Ex. 1 Down Bow Up Bow



Ex. 2



Repeat Signs

Ex. 3 - After you learn Variation 1, play it on other strings starting on the 2nd finger. Ex. 1-3 are in different keys and the chord symbols above each measure indicate the key you are playing in.

Measure 1 of Variation 1

Ex. 1

Ex. 2

Ex. 3

etc.

LEARNING BOIL 'EM CABBAGE DOWN

Boil 'em Cabbage Down - Variation 2

Ex Training/Improvisation: After you learn *Variation 2* play it using a different rhythm that you create. Examples 1 and 2 will give you some ideas for new rhythms.



Boil 'em Cabbage Down - Variation 3

Ex Training/Improvisation: Ex. 3 After you learn *Variation 3* play it again using quarter rests () or "silent spaces" to change the rhythm.



VARIATION WITH ORIGINAL LYRICS

"If you ask me Boil 'em Cabbage Down
smells like good southern cooking!"



Play in tune with a rice cooker!

Beautiful Skies

Book 1

Mark O'Connor



♩ 80 *Smoothly*

Violin Method

mf

F#m:n **E** **A** **F#m:n** **E** **A**

D **Bm:n** **E** **A** **E**

F#m:n **E** **A** **F#m:n** **E** **A**

D **Bm:n** **E** **A/C#** **E/B**

A

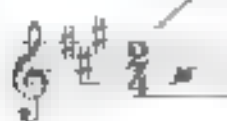
Violin Method

I love the sky. Especially when it turns to one of my favorite colors ever, the color of blue. The sky is so big and majestic that I wanted to write music about the beautiful blue sky.

Sometimes I just want to stretch my arms out wide and try to reach the sky. I know that I can't but it is so much fun trying to. We can play the violin outside while underneath the sky, and play beautiful music. For me, that's when I feel I can finally reach the Beautiful Skies.

Theory: Ex. 1 The 2/4 time signature ($\frac{2}{4}$) indicates two beats per measure with a quarter note receiving one beat.
Ex. 2 Half notes ($\frac{1}{2}$) receive two beats.

Ex. 1. 2/4 Time Signature



Ex. 2. Half Note



The A major scale has three sharps. Scales are made up of a series of whole steps and half steps. A half step is the smallest interval commonly used. The sound of the half step is the sound of two adjacent keys on the piano and is usually played by two fingers touching each other on the violin. A whole step equals two half steps. The half steps are marked with connecting lines. Keep your fingers close to the string as you play.

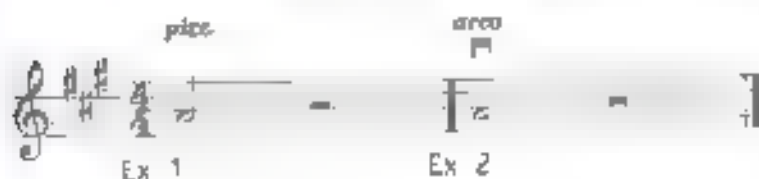


Ear Training/Improvisation: Pizzicato (*pizz.*) indicates to pluck the string with your fingers. Arco indicates to bow the string.

Ex. 1 Play the open A note *pizz.* and listen to the sound ring.

Ex. 2 Play the open A note *arco* and listen for the same ringing as the *pizz.* made.

Now Developments: Play *Beautiful Skies* with a beautiful sound or tone by keeping your bow parallel to the bridge and listen for the ring or resonance of the sound.



Oh! Susanna

Book I

Violin Teacher
Mark O'Connor

Stephen Foster
Arr. by Mark O'Connor

lively
♩ = 152

The musical score for "Oh! Susanna" is written for violin in G major (two sharps) and 4/4 time. The tempo is marked "lively" with a quarter note equal to 152 beats per minute. The score is divided into five staves, each containing musical notation with fingerings and bowings, as well as chord diagrams for A, E7, and D. The first staff begins with a treble clef and a key signature of two sharps. The piece concludes with a double bar line on the fifth staff.

LEARNING OH' SUSANNA

BOOK FOR
Violin Method



Theory: A dotted quarter note receives + 2 then it also can be subdivided into three eighth notes



Now Development: Slow the bow down when you play the dotted quarter note, and then speed up on the eighth note.



Ear Training/Improvisation: After you learn *Oh, Susanna*, play it with the rhythm pattern from the example below.



VARIATION WITH ORIGINAL LYRICS

Oh, Su san na, don't you cry for me. I

come from A - s - sa - na with my ban jo on my knee.

"It rained all night the day I left the weather it was dry
The sun so hot I froze to death 'Oh, Susanna' don't you cry
Ha Ha! Such a fun tune to play!"



Book I



Buffalo Gals

Traditional
Arr. by Mark O'Connor

Quickly

$\text{♩} = 128$

Violin Method Piano-Workbook

A

mf

E7

A

F#min

E7

A

B

f

E7

A

F#min

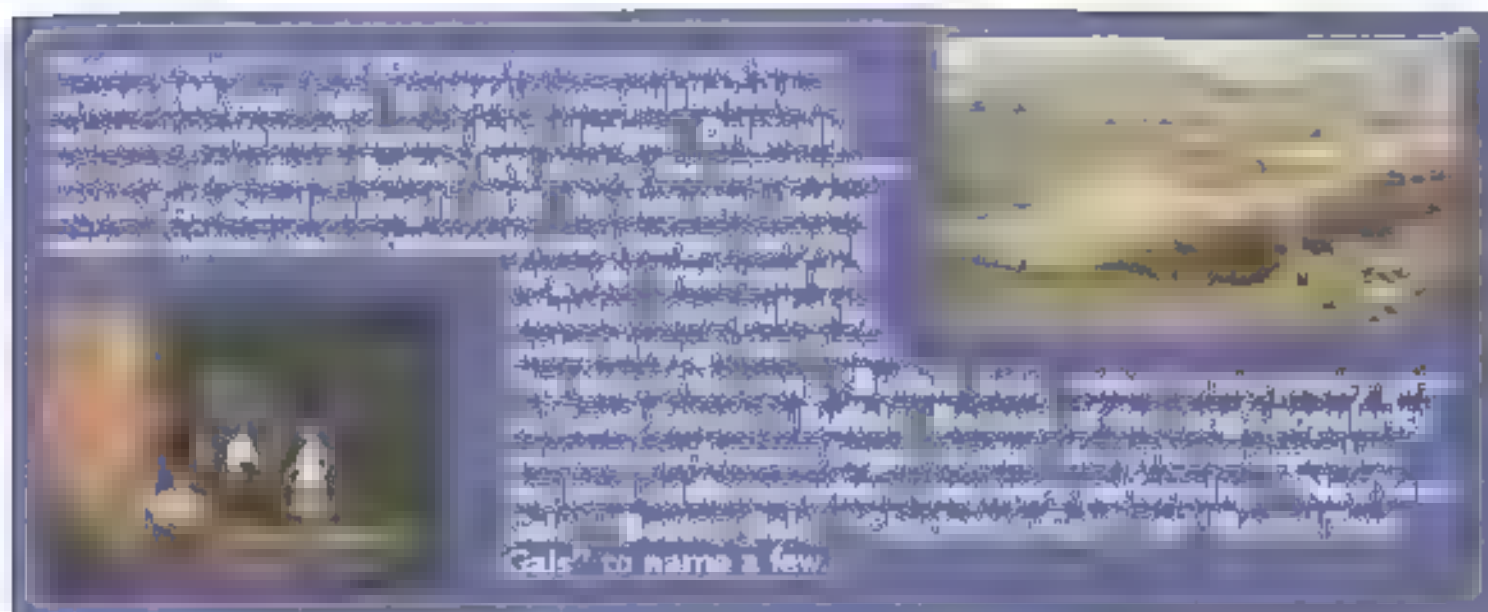
E7

A

2nd

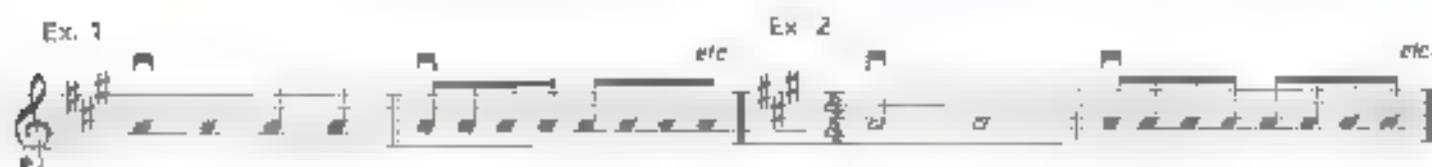
A

17



Ear Training/Improvisation: Ex. 1 Play each quarter note as two eighth notes.

Ex. 2 Play each half note as four eighth notes. After you learn *Buffalo Gals* play it again replacing each quarter note or half note with the correct number of eighth notes.



VARIATION WITH ORIGINAL LYRICS

A **F#m**

Buf - fa - lo gals, won't you come out to - night, and

E7 **A**

dance by the light of the moon.

"I can just see everyone dancing away as they play!
Dance by the light of the moon!"



Amazing Grace

Book 1

Violin-Track 1
Piano-Track 21

Traditional
Arr. by Mark O'Connor

Ad libitum

Violin

mf

1 2 1 2 1


A A7 D A

5 F#dim7 Bmin/D E E7

A A7 D A

13 F#dim7 Bmin/D E6 A

17 A



Amazing Grace

Tempo: 124bpm

- Theory: Ex 1 3/4 time ($\frac{3}{4}$) indicates that there are three beats per measure with a quarter note receiving one beat and a dotted half note (P) receiving three beats.
- Ex 2 A slur is a curved line between two notes of different pitches, (—) indicating that both notes should be played in the same bow direction without stopping.

Ex 1




Ex 2 Slur




- Note Development: Ex 1 - A pickup note occurs before the first complete measure.
- Ex 2 Slurs can be played using an up bow.

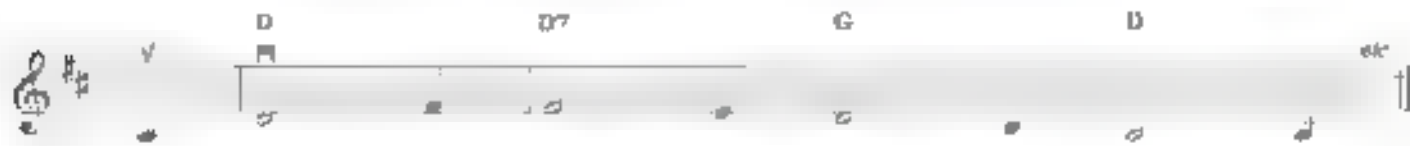
Ex 1 Pickup Note



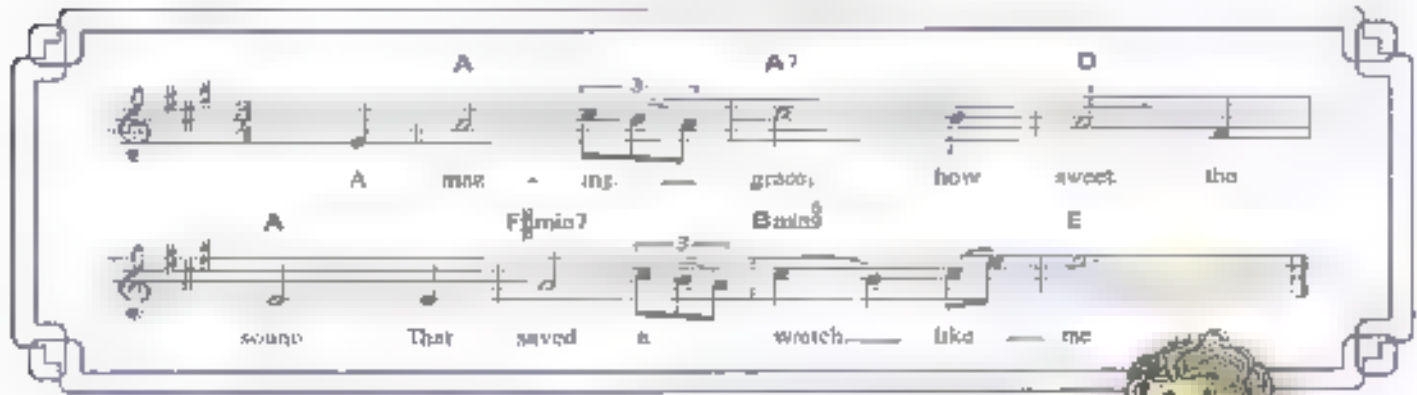
Ex 2



Ear Training/Improvisation: After you learn *Amazing Grace*, play it starting with the 1st finger on the G string as in the example below. Notice the new key signature. Be sure to play with beautiful tone.



variation with original lyrics



This 500 year old beautiful tune and the words to *Amazing Grace* have me feeling emotions on the violin."



Amazing Grace

Traditional!
Arr. by Mark O'Connor

Lyrical

Student solo

Teacher solo

1st

2nd

1st

2nd



Boil 'em Cabbage Down

(Variation 5)

American Folk Song
Art. by Mark O'Connor

Art. by Mark O'Connor

Блок 1

ប្រតិភូ: ១០
សមាជិក: ៥៥

Figure 3 *Continued*

Energetically
♩ = 60

 $d = 60$

A

0

E7

A

C

A

E 7

A

Book 1

Violin-Track 11
Piano-Track 34

When the Saints Go Marching In

Traditional
Arr. by Mark O'Connor

$\text{♩} = 180$ *Lively*

A

(piano intro)

F#min **B7**

Bmin7 **E6** **A** **A7**

Bmin **A** **B7** **E7**

1st **2nd**

A **A**



Theory: Ex. 1 - A dotted half note (P³) is held for three beats.

Ex. 2 - A whole note (P⁴) lasts four beats or four quarter notes.

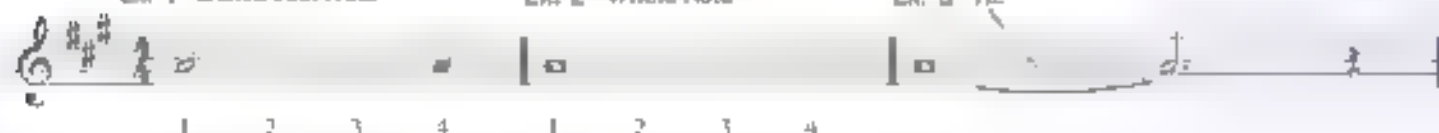
Ex. 3 - A tie is a curved line that connects two or more notes of the same pitch.

Ex. 4 - 1st and 2nd endings tell you to play the 1st ending and then repeat. The second time through, skip the 1st ending and play the 2nd ending.

Ex. 1 Dotted Half Note

Ex. 2 Whole Note

Ex. 3 Tie



Ex. 4 1st and 2nd Endings



Ear Training/Improvisation: After you learn *When the Saints Go Marching In*, play it again but replace each half note and whole note with quarter notes.

Ex. 1

Ex. 2



VARIATION WITH CHORDS

A				A7				D			
Lord, I want				to be				in that num-ber.			
B min				A				B7 E7 A			
When the saints go				march-ing				in			

"When I play this tune, I can just imagine the Saints going through those Pearly Gates. I want to be in that number!"



Westward Journey

Book 1

Mark O'Connor

Video-Track 12
Piano-Track 25

Flowing
90

A **D** **A7** **D** **A** **D**

mf

E min **A** **E min** **A**

B **G** **D** **A7** **B7**

E min **B7** **E min7** **A**

p

C **D** **A7** **D** **A** **D**

mf

E min **A** **E min** **G** **A** **D**



I composed "Westward Journey" inspired by the many people who hoped for a better life in the West.

When I am in the western states, I always find lots of cows, or perhaps they find me! The cows seemed to like it when I played violin for them!

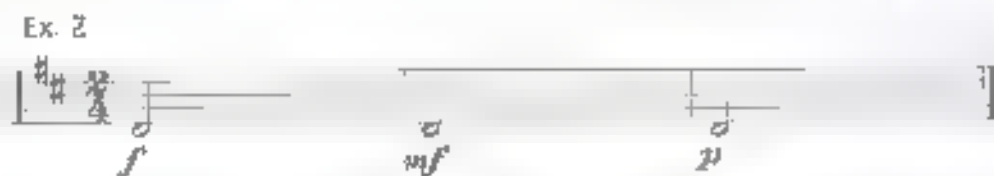
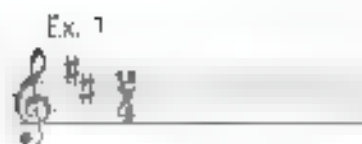
My cousin Dawn and I hopped on top of the old wagon at my uncle's ranch in Montana. Our horse was right beside us. It was amazing to think about the times long ago when the horse and wagon were the only ways to reach the state of Montana.



Key of "D" Major

Theory Ex. 1 The key of D major has two sharps, which means that the notes C and F are played as C# and F#.

Ex. 2 - Dynamic Markings are symbols that indicate different levels of volume. **Forte** (*f*) means to play loud or strong. **Mezzo forte** (*mf*) means to play medium loud. **Piano** (*p*) means to play soft or gently.



Ear Training/Improvisation: *Westward Journey* is in D major. Play the D major scale. Even though each major scale begins on a different note, the order of half and whole steps is the same. Play a major scale beginning on the A note. The sound of a major key is often cheerful. This sound is created by the arrangement of half and whole steps.



Bonaparte's Retreat

Book 1

Traditional
Arr. by Mark O'Connor

Violin I
Violin II

Lively

$\text{♩} = 152$

Violin I

mf

A

5

D

A

D

9

A

13

D

A

D

17

B

f

21

A

25

C

mf

D

A

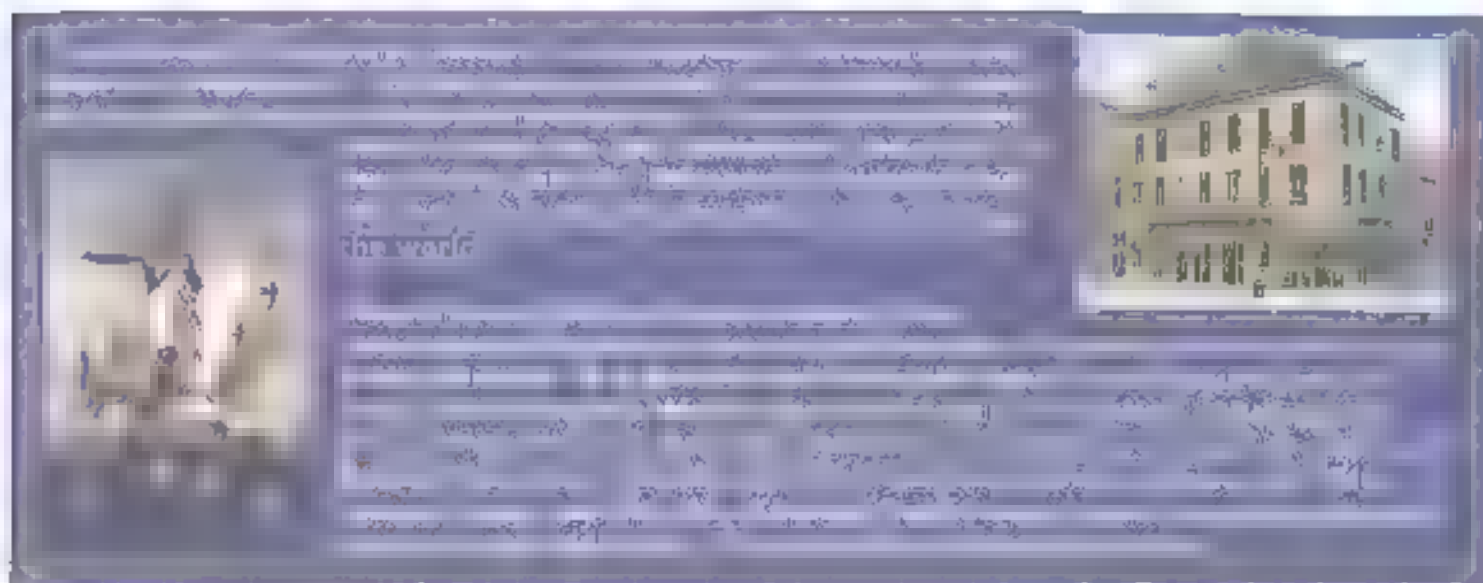
D

29

D

A

D




Handwritten musical score for "Bonaparte's Retreat" in G major (one sharp) and 4/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, accessible style suitable for a violin method book. To the left of the first staff is a small illustration of a soldier in uniform. To the right of the last staff is a small illustration of a building.

Ear Training/Improvisation. After you learn *Bonaparte's Retreat*, play it again changing each half note to four eighth notes.



VARIATION WITH ORIGINAL LYRICS



Musical notation for "Bonaparte's Retreat" with original lyrics and chord markings. The notation is enclosed in a decorative frame. The first line of music is marked with a 'D' above the staff. The second line of music is marked with an 'A' above the staff. The third line of music is marked with a 'D' above the staff. The lyrics are: "So, I held her in my arms and told her of her many charms and I kissed her while the fiddles played. Ho-na-parte's Re-treat".

"I kissed her while the fiddles played
Bonaparte's Retreat? Woowooooo!" want to play
this tune over and over again!"



Bonaparte's Retreat

(Duet)

Book I

Traditional
Arr. by Mark O'Connor

Lively
152

A

Student Line

Teacher Line

mf

B

Bonaparte's Retreat *continued*

(Duet)

Violin I and Violin II staves. The score continues from the previous page. The Violin I staff begins with a measure rest, followed by a series of eighth notes. The Violin II staff begins with a measure rest, followed by a series of eighth notes. The music is in 2/4 time. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. Fingering numbers (1, 2, 3, 4) are indicated above certain notes. The score is divided into two systems, with the first system ending at measure 23 and the second system starting at measure 24. The first system includes measures 20, 21, 22, and 23. The second system includes measures 24, 25, 26, and 27. The Violin I staff has a measure rest at the beginning of the first system. The Violin II staff has a measure rest at the beginning of the first system. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. Fingering numbers (1, 2, 3, 4) are indicated above certain notes. The score is divided into two systems, with the first system ending at measure 23 and the second system starting at measure 24. The first system includes measures 20, 21, 22, and 23. The second system includes measures 24, 25, 26, and 27. The Violin I staff has a measure rest at the beginning of the first system. The Violin II staff has a measure rest at the beginning of the first system.

Old Joe Clark

Book I

Violin Track 14
Piano Track 17Traditional
Arr. by Mark O'Connor

lively
♩ = 152 A

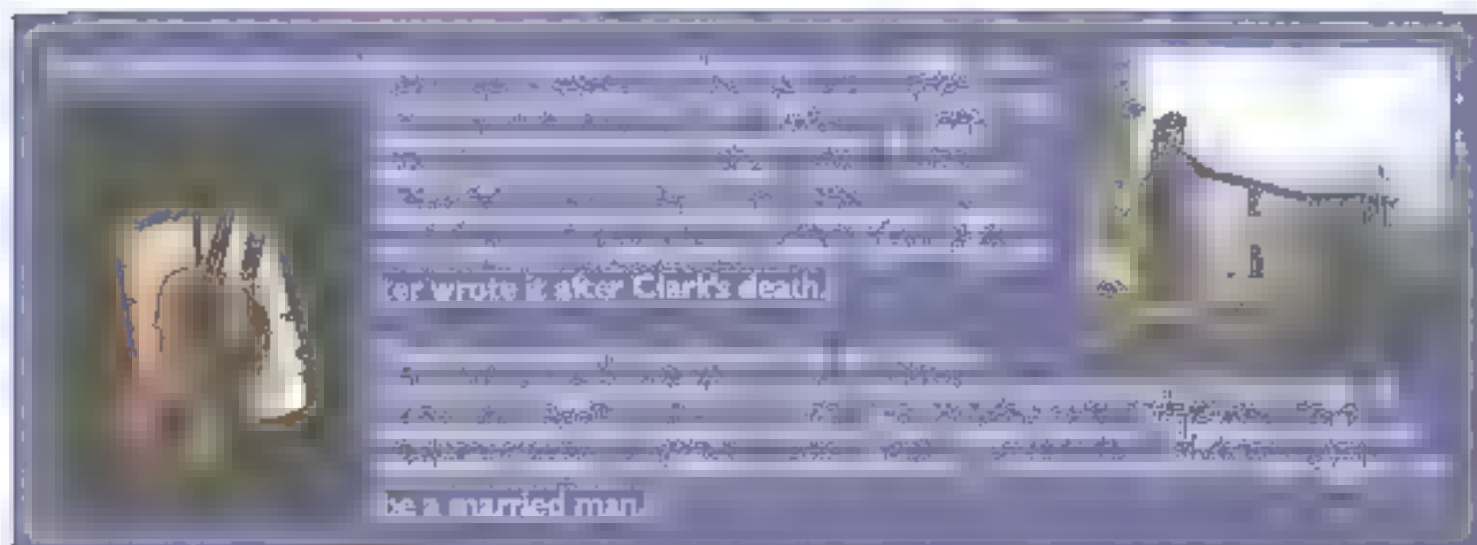
A

mf

A **D** **A** **G** **A**

B

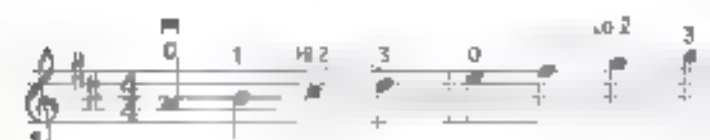
A **G** **A**




er wrote it after Clark's death.

theory: Ex 1 - As you play Ex 1 and Ex 2 watch for the Lo 2s 2nd finger playing natural notes and Hi 2s 2nd finger playing sharpened notes

Ex 1



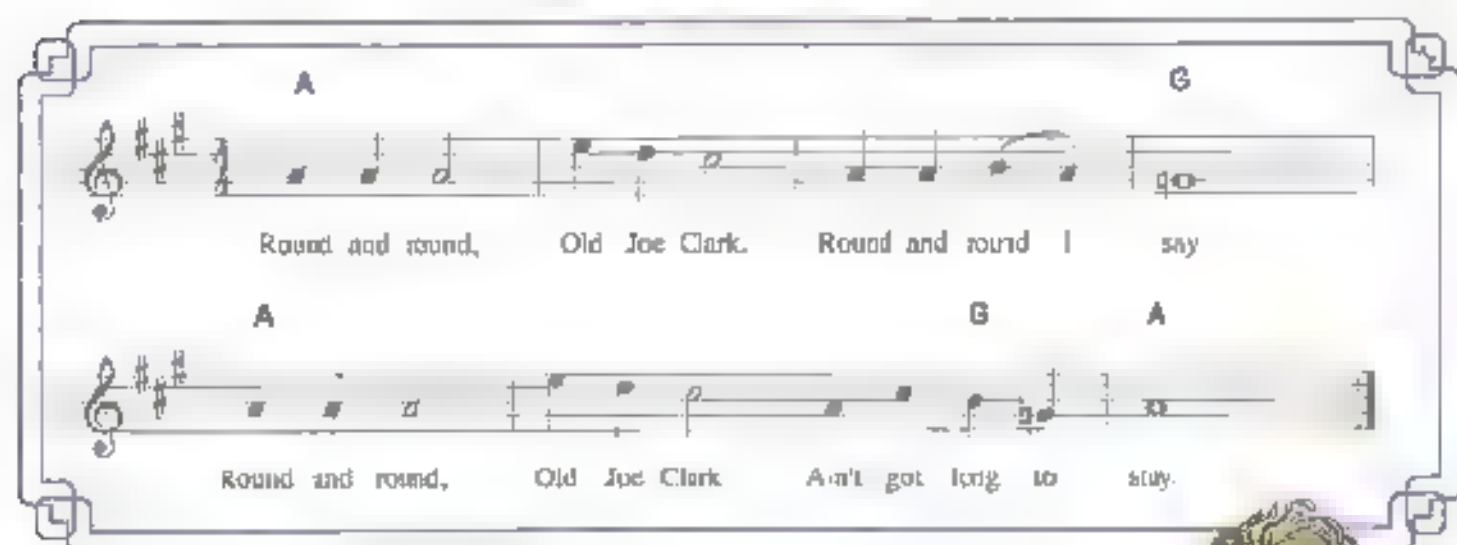
Ex 2



Ear Training/Improvisation: Make up your own melody from this modal scale used in *Old Joe Clark*.



VARIATION WITH OR G-MAJ LYRICS



Round and round, Old Joe Clark. Round and round I say

Round and round, Old Joe Clark. Ain't got long to stay.

"Old Joe Clark, he had a dog, like none you've ever seen.
With floppy ears and curly tail and six feet in between.
That's one long dog!"



Book 1

Video-Track 15
Piano-Track 38

Climbing the Mountain

Mark O'Connor

100 With Motion

A **G** **D** **G**

0 1 2 0 1 2 3 1 2 0 0 D

f

D **G**

3 0 1 2 0 1 2 3 1 2 D 0 0

p

Amin **E7** **Amin**

1 2 3 1 2 3 0 2 3 1 1 1

f

E7 **Amin**

1 2 3 1 2 3 0 2 3 1 1 1

p

G *Smoothly...*

0 1 2 3 0 1 2 3

p

D *Cont. Smoothly...*

3 2 1 0 3 2 1

f

p

Cont...

Climbing the Mountain *continued*

13 **B** **G** **D** **G**
0 1 2 0 1 2 3 1 2 0 0 0
f

15 **D** **G**
0 1 2 0 1 2 3 1 2 0 0 0
p

17 **A min** **E 7** **A min**
1 2 3 1 2 3 0 2 3 1 1 1
f

19 **E 7** **A min**
1 2 3 1 2 3 0 2 3 1 1 1
p

21 **G** *Smoothly...* **D** **G**
p
Cont Smoothly...

24 **C** **D** **G**
f



I often dream of going to the top of a mountain. Every time I see the mountains, I want to climb them! I like walking through the meadow with the mountain range hovering over me. Then I gradually head up into the foothills seeing the mountain ahead. As the slopes become steeper I take long, smooth steps. I think about flying up the mountain with the biggest, most graceful steps I can take. Usually don't make it all the way to the top because most of the mountains are so big. When I composed "Climbing the Mountain" I have you begin at the very bottom on the G string. As you play this tune, you can make it all the way to the top!



Key of "G" Major



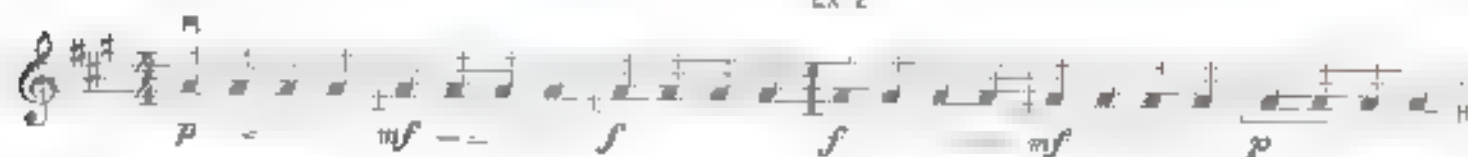
Key: The key of G major has one sharp which means that the note F is played as F#

Ex. 1 - Crescendo (—), or gradually get louder

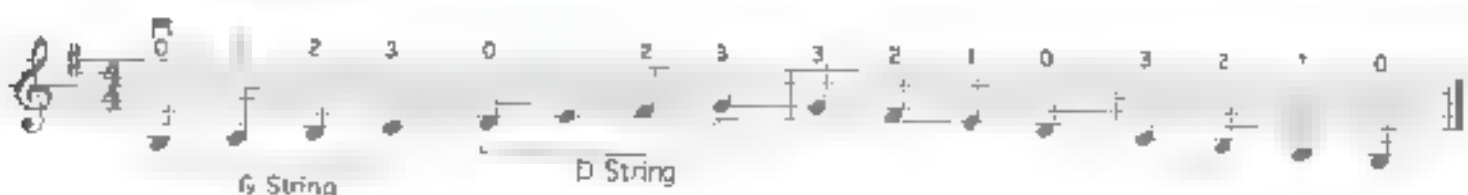
Ex. 2 - Decrescendo (—), or gradually get softer

Ex. 1

Ex. 2



Play the G major scale



Ear Training (Improvisation): Ex. 3 After you learn "Climbing the Mountain," play it again and change the rhythm of the quarter notes by adding some paired eighth notes.

Measure 2 of "Climbing the Mountain"

Ex. 1

Ex. 2

Ex. 3





Appalachia Waltz

Book 1

Mark O'Connor

Violin Track 18
Piano Track 08

♩ 90 *Lyrical*

A D^{sus4} G A B^{min}

Violin I

mf

5 D^{sus4} D G A D

B F[♯]^{min} B^{min} A G A D

9

13 F[♯]^{min} B^{min} A G A D

C G^{sus4} G C D E^{min}

17

21 G^{sus4} G C D G

D B^{min} E^{min} D C D G

25

29 B^{min} E^{min} D C *f* D G



Like the leaves when they change color in Autumn. All through the Appalachian mountains the colors are so beautiful. The red, orange and yellow leaves are every-

where around you. I wrote "Appalachia Waltz" about this nice place.

When I pick wild flowers, I think about remembering home. I pick one for each member of my family and each of my best friends - and my pets too. I love playing the violin because the music helps me remember my favorite things.

Theory: *Appalachia Waltz* is in two keys - D major and G major. The music slows down at the very end and so it is marked: *rit.* It is an abbreviation of the word *ritardando* meaning to gradually slow down.

Ear Training/Improvisation: Ex. 1 - Play the melody of *Appalachia Waltz* on the D string with your open A as a double-stop.
Ex. 2 - Play the melody of *Appalachia Waltz* on the G string with your open D as a double-stop.

Dsus

Ex. 1

D

Ex. 2

Gsus

etc.

G

etc.

Appalachia Waltz

Book 1

(Duet)

Mark O'Connor

$\text{♩} = 90$ *Lyrical*

Student and Teacher Line

A D^{sus4} G A B^{min} D^{sus4}

B F^{\sharp}^{maj} B^{min} A

C G^{sus4} G C D E^{min}

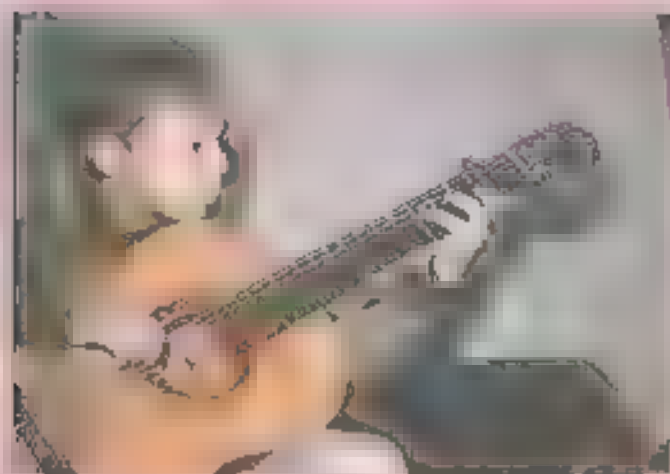
Appalachia Waltz *continued*

(Duet)

21 **G** **G** **C** **D** **G** **D** **B** **trp**

26 **E** **trp** **D** **C** **D** **G** **B** **trp** **E** **trp** **D**

31 **C** **D** **G**



When I go outside and kick a ball around,
sometimes I try to kick it right down the
middle of the road. It's fun just boogieing
on down the road

I like playing guitar too. One of my favorite
musical discoveries was how guitar music
could be played on the violin. A lot of people
"boogie" on the guitar, and I wanted to create
the same feel on the violin. So I figured out a
violin version of a "Boogie Woogie."



Theory: Ex Eighth rests (7) receive a half beat of rest.

Ex 1 - Natural signs (h) cancel a sharp or a flat and last for the entire measure

Ex



Ex 2



To Coda (C)



Ex A Coda is an ending section of a piece. To Coda (C) indicates to
jump to the *coda* the last time through the section.

Coda



End Training/Review/Recall: Play the D scale in Example 1 followed by the *Boogie Woogie* scale in Example 2.
How do they differ? Create your own melody using the *Boogie Woogie* scale.

Ex 1 D Major Scale



Ex 2 Boogie Woogie Scale



Book 1

Boogie Woogie

Mark O'Connor

(Duet)

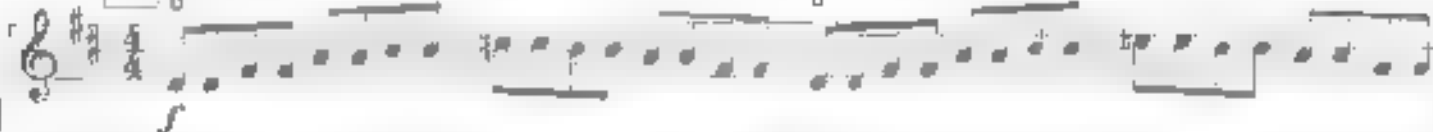
With Energy

$\text{♩} = 140$ (play straight do not swing the eighth notes)

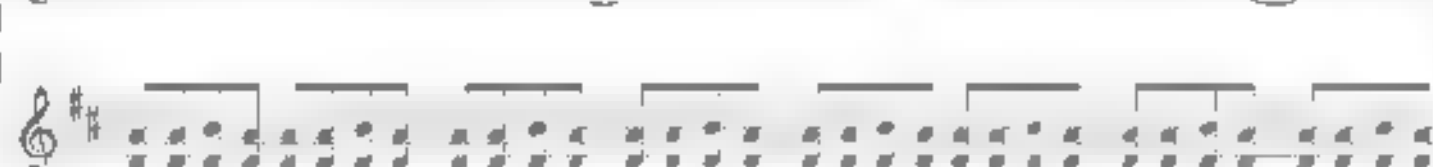
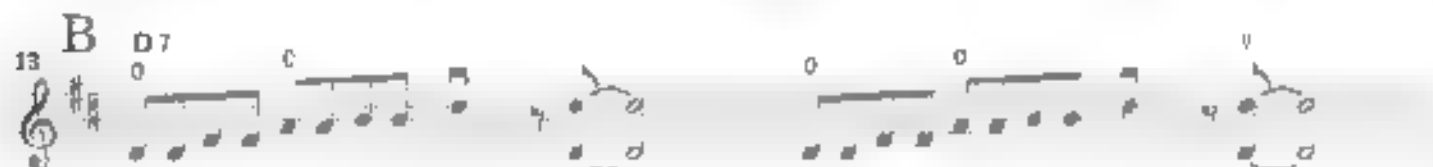
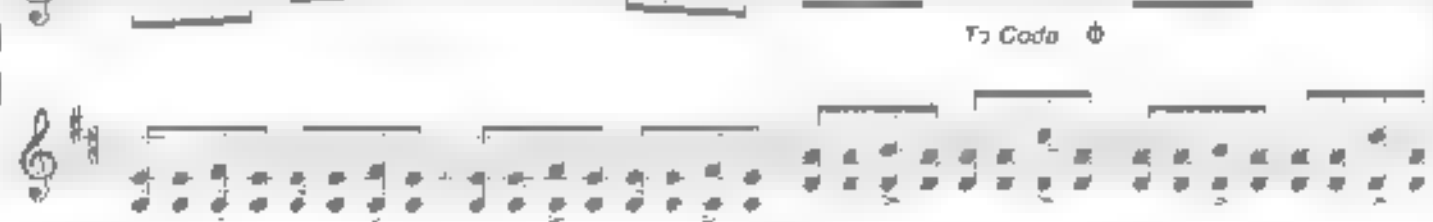
Student

A

D7



Teacher



Boogie Woogie *continued*

(Duet)

17 **G7** **D7**

21 **A7** **D7** **D.C. al Coda**

25 **Coda** **D7** **Coda**

The musical score is written for two violins in D major (two sharps). It consists of three systems of staves. The first system (measures 17-20) features a melody in the upper staff with chords G7 and D7, and a dense, rhythmic accompaniment in the lower staff. The second system (measures 21-24) continues the melody and accompaniment, with a 'D.C. al Coda' instruction at the end of the system. The third system (measures 25-26) begins with a 'Coda' instruction and a final chord D7, followed by a final measure. A large, faint watermark of a stylized flower is visible in the background of the page.

Golden Slippers

Book 1

James Bland
Arr. by Mark O'ConnorViolin Track 18
Piano Track 48

Composed

Violin

80 **A** **D** **Emin** **A**

Emin **A** **Emin** **A** **D**

B **Emin** **A** **Emin** **A** **D**

13 **Emin** **A** **Emin** **A** **D**

17 **B** **D** **G** **Emin**

21 **A** **D**

25 **G** **Emin**

29 **A** **A7** **D**

The image shows a violin score for the piece 'Golden Slippers' from Book 1 of the O'Connor Violin Method. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as 80. The score consists of seven staves of music. Above the staves, chord names are indicated: A, D, Emin, A, Emin, A, D, Emin, A, Emin, A, D, B, D, G, Emin, A, D, G, Emin, A, A7, and D. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The piece concludes with a final double bar line.




Illustration of a man in a top hat and a woman in a dress, likely the characters from the story.

ized by traveling troupe.

to see it outlawed after the Civil



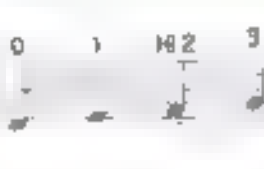


Illustration of a group of people in a line, possibly a traveling troupe.


Ear Training/Improvisation: Play the G major scale on the G and D strings, then on the A and E strings. Listen each time you use your 2nd finger, make sure your H1 2s and Lo 2s are in tune.



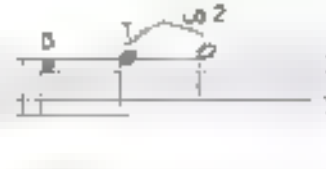
G String



D String




A String



E String

VARIATION WITH ORIGINAL LYRICS


D



So, it's good bye, children, will have to go. Where the

Emin

A



rain don't fall and the wind don't blow

"What a great camp meet n' there wd be that day,
when we ride in the chariot with our golden slippers'
I feel like celebrating!"



(Duet)

JOEY BLOND
ART. BY MARK O'CONNOR

280 AD

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation is in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is in 2/4 time. The first system ends with a double bar line, and the second system continues the melody and accompaniment. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the melody. The score includes a key signature change to E minor (E min) and a chord change to A major (A).

Key Signature: One sharp (F#)
Time Signature: 3/4

Lyrics:
 The Rose Tree
 The Rose Tree
 The Rose Tree
 The Rose Tree

Chords:
 E min
 A

13

E min A E min A D

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 13 through 16, and the second system contains measures 17 through 20. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The notes are as follows:

- Measure 13: Treble (D4, E4, F#4), Bass (D3, E3, F#3)
- Measure 14: Treble (G4, A4, B4), Bass (G3, A3, B3)
- Measure 15: Treble (C5, B4, A4), Bass (C4, B3, A3)
- Measure 16: Treble (G4, F#4, E4), Bass (G3, F#3, E3)
- Measure 17: Treble (D4, E4, F#4), Bass (D3, E3, F#3)
- Measure 18: Treble (G4, A4, B4), Bass (G3, A3, B3)
- Measure 19: Treble (C5, B4, A4), Bass (C4, B3, A3)
- Measure 20: Treble (G4, F#4, E4), Bass (G3, F#3, E3)

、白乳

Golden Slippers *continued*

(Duet)

Violin I and Violin II duet score for "Golden Slippers" (continued). The score is written for two violins, with measures 17 through 29. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melody in the right hand and a supporting bass line in the left hand. Chord symbols (B, G, E min, A, A+) are placed above the staff. The dynamic marking *mf* (mezzo-forte) is present. The score is divided into three systems, each with a brace on the left. The first system contains measures 17-20, the second system contains measures 21-24, and the third system contains measures 25-29. The notation includes eighth notes, quarter notes, and half notes, with some measures containing slurs and ties. The page number 43 is visible in the top right corner.

Violin I

Violin II

17 B

18

19

20

21 A

22

23

24

25 G

26

27

28

29 A+

Boil 'em Cabbage Down

(Variation 6)

American Folk Song
Arr. by Mark O'Connor

Book I

With Pack 18
Page 15 of 42

Energetic/v

80

A

D

mf

A

E7

A

D

A

E7

A

D

Boil 'em Cabbage Down

(Variation 7)

American Folk Song
Art by Mark O'Connor

Book I

Vinyl-Track 20
Fluor-Track 43

Energetically

80

A

09

A

E'

A

□ □

A

E7

1

Johnny Has Gone for a Soldier

Book I

Traditional
Arr. by Mark O'Connor

Violin-Book 1
Piano-Book 1

Moderately Slow

F#min

C#min

D

E

A

1

mf

C#min

D

E

A

3

A

E/G#

F#min

A

A/C#

D

5

p

mf

Bmin

A/C#

E9

8

rit...


D

E/A

F#min

10

p



advance again.

Key of "F#" Minor

theory: A chord is three or more notes sounded at the same time

An arpeggio includes the notes of a chord played one after another

F# Minor Chord

F# Minor Arpeggio

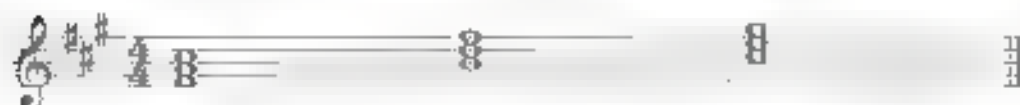


Ear Training/Improvisation: Play each chord as an arpeggio.

F# Minor Chord

B Minor Chord

C# Minor Chord



VARIATION WITH ORIGINAL LYRICS

And buy my love for twenty of steel Johnny has gone for a soldier too.

And every tear would turn a nail Johnny has gone for a
soldier I will pay this money as a payment
She misses Johnny so much!"



Sweet Betsy from Pike

Traditional
Arr. by Mark O'Connor

Book I

Video-Track 22
Piano-Track 46

Smoothly

140

A

G7

C



Amin

G

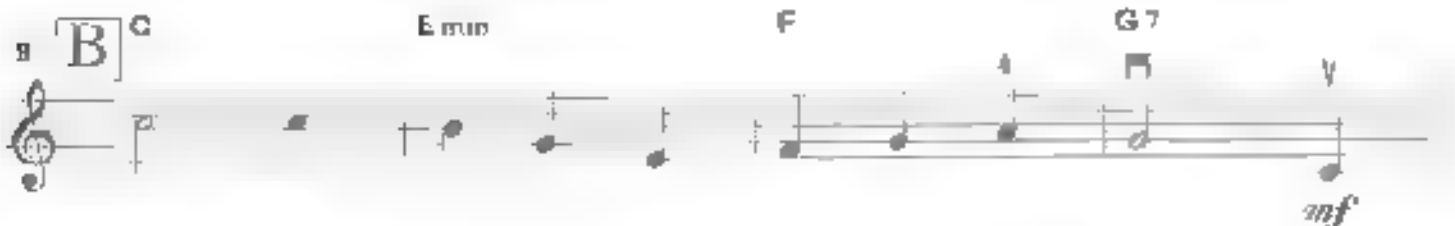
G7



Emin

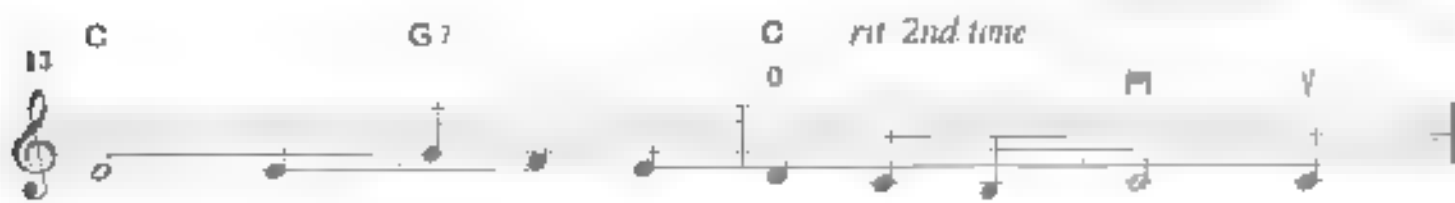
F

G7



1st

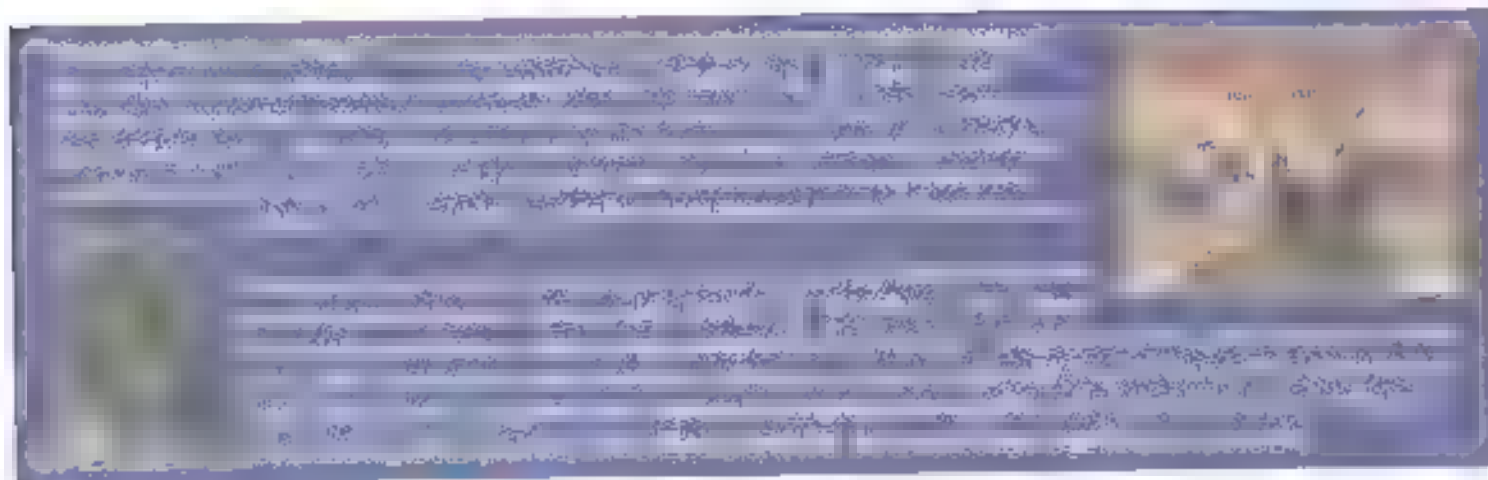
rit 2nd time



2nd

17





Key of "C" Major

Theory: The C major key signature has no sharps or flats.

Bow Development: Ex. 1 **Staccato** - is an articulation that indicates the note to be played short and detached by stopping or lifting the bow. The staccato marking is placed above or below the note.

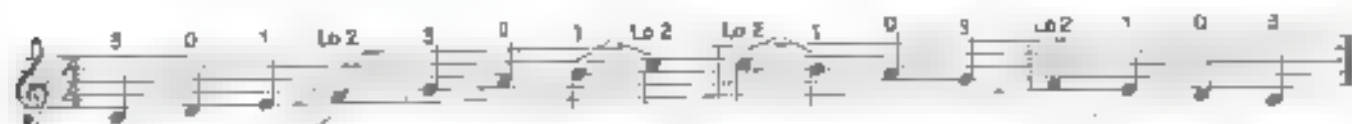
Ex. 2 Perform a **hooked bow** by playing two up bows in a row, stopping the bow between each note.

Ex. 1

Ex. 2



Finger Development: Play the C major scale.



Ear Training/Prepositions: Play each chord as an arpeggio.



VARIATION WITH ORIGINAL LYRICS

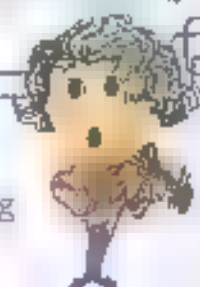
C G7 C

Oh, don't you re-mem-ber sweet Bet-sy Frank Pike. She

A minor G G7

crossed the wire pro-tes with her in-vei-ke.

'The Shan-Fai ran off and the cattle all died
That morning the last piece of bacon was fried. The dog
drooped his tail and looked wonderfully sad.'



Book 1

Soldier's Joy

Traditional
Arr. by Mark O'Connor

$\text{♩} = 80$ Very Energetic

The score is written for violin in treble clef with a key signature of two sharps (F# and C#). It consists of five staves of music. Above the first staff, the tempo is marked $\text{♩} = 80$ and the mood is "Very Energetic". The first staff begins with a forte (*f*) dynamic and an A major chord. The second staff starts at measure 4 and includes an A7 chord. The third staff starts at measure 7 and includes chords D/A, A7, and a first-position D. The fourth staff starts at measure 10 and includes a boxed B major chord, A, and D. The fifth staff starts at measure 13 and includes A7, D, G, and E/G# chords. The final staff starts at measure 16 and includes D/A, A7, and a first-position D. The score concludes with a double bar line at the end of the fifth staff.

One of the most popular fiddle tunes in history, "Soldier's Joy" can be traced to collections published in London and Scandinavia in the middle 1700s. Early



versions can be traced to Scotland, and variants found in the French Alps and Newfoundland. The tune was also well known in Ireland.



As is the case with many fiddle tunes, lyrics were added later. In America, "Soldier's Joy" eventually came to be known as the morphine used by Civil War soldiers when they were injured in battle. A popular lyric for the tune was: "Twenty-five cents for the old morphine, now carry me away from here."

Bow Development: The combination **tenuto** and **staccato** mark is played detached and slightly longer than a staccato mark. **Tenuto** (—) means to hold a note for its full value with slight separation in between each note. **Staccato** (•) means to play the note half as long.



Ear Training/Improvisation: After you learn *Soldier's Joy*, play it by slurring within each set of four notes.



VARIATION WITH ORIGINAL LYRICS



"A cigar box was sometimes used as a fiddle by soldiers to play this tune during the Civil War. Times were very tough, and this music lifted everyone's spirits. It's joyful to play and to hear!"



The World Turned Upside Down

Book 1

Violin Track 24
Piano Track 47Traditional
Arr. by Mark O'Connor*Moderately Fast*

♩ = 110

A

mf

B

1st 2nd

The score is written for violin in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a tempo marking of 'Moderately Fast' and a metronome indication of 110 beats per minute. The music starts with a mezzo-forte (*mf*) dynamic. Chord symbols are placed above the notes: G, D/F#, Emin, Amin, D, G, and a final G. A box labeled 'A' is placed above the first measure. The second staff continues the melody with chords Amin, Emin, D/F#, G, D, G, and D/F# Emin. A box labeled 'B' is placed above the first measure of the third staff. The third staff has chords Amin, D, G, Amin, Emin, D/F#, G, and D. The fourth staff features a series of sixteenth-note runs with chords D, D, D, D, D, and D. The fifth staff has chords Amin, D, G, Emin, Amin, D, G, and G. The sixth staff concludes with chords Amin, G, D/F#, Emin, and a first/second ending section with chords D, G, D, and G.

"The World Turned Upside Down" is an English Ballad also known by the title "When the King Enjoys His Own Again." It was first published in 1643 as a protest against Oliver Cromwell's attempt to ban Christmas celebrations.



Legend has it that when Lord Cornwallis surrendered at Yorktown, Virginia in 1781, signaling the end of the American Revolution, the British band played this tune. Aedanus Burke vividly describes the atmosphere created by the music at Yorktown: "They marched thro' both Armies at a slow pace, and to the sound of music, not military marches, but of certain airs, which had in them so peculiar a strain of melancholy."



Ear Training/Improvisation: After you learn *The World Turned Upside Down*, shift your fingers down one string and start the tune on the G string. Use the same fingering to play it, now in the key of C. The music on the "bigger" strings sounds lower in pitch and darker, warmer and more somber in character.



VARIATION WITH ORIGINAL LYRICS

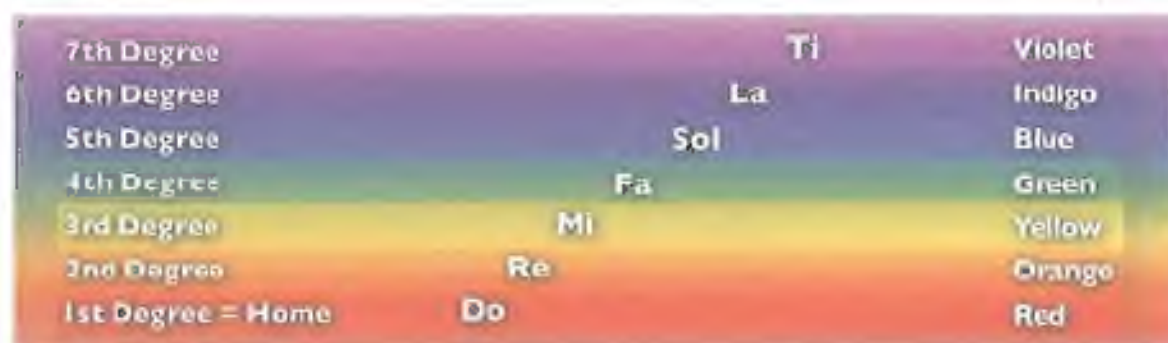
G Emin Amin D B

Amin G D/F# Emin D G

"Old Christmas is licked out of town. That means that in the 1600s, there wouldn't have been any Christmas trees or Christmas presents! I'm glad we have music. Music is such a gift."



The Rainbow



(Key of C - Intervals)



(Key of G - Intervals)



(Key of D - Intervals)



(Key of A - Intervals)



(Key of E - Intervals)



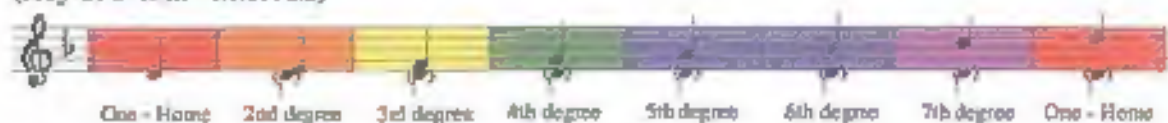
(Key of F - Intervals)



(Key of G min - Intervals)



(Key of D min - Intervals)



(Key of A min - Intervals)

